

The Reflection of Cultural Identity of Gayo Society, Central Aceh Regency in Tawar Sedenge Song

Tria Ayu Dini^{1✉}, Udi Utomo², Triyanto²

¹ Syiah Kuala University Aceh, Indonesia

² Universitas Negeri Semarang, Indonesia

Article Info

Article History:
Received January 2018
Accepted May 2018
Published August 2018

Keywords:
Reflection, Tawar
Sedenge Song, Cultural
Identity.

Abstrac

Tawar Sedenge is a song from Gayo, Aceh province. For Gayo society, this song has an important existence till present. It is marked by the sung of Tawar Sedenge song in Takengon's formal events and every national ceremony as a distraction of Indonesia Raya song. Tawar Sedenge song has an important role in Gayo society because this song's lyrics contains a spirit of nationalism that awaken the spirit of Gayo society to achieve the progress and weathliness. This research aims at analyzing and understanding the reflection of Gayo's cultural identity in Tawar Sedenge song. The research method was qualitative. The research location was Takengon, Central Aceh Regency. The techniques of data collection were observation, interview, and document study. The technique of data validity used source triangulation. Analysis data technique used analysis descriptive. The research result shows that lyrics and music elements contained in this song prove that this song is reflected Gayo's cultural identity that is from the cultural identity elements based on belief, language, and behavior. First, the element of belief exists in the third stanza lyrics. Secondly, the language element used is Gayo's language, the behavior is seen from the costume worn by the conductor, i.e., Kerawang Gayo, Gayo's raditional costume.. The behavior can also be seen from the solemn posture in singing the song. Therefore, it is believed that the elements of Tawar Sedenge song is the reflection of Gayo culture.

© 2018 Universitas Negeri Semarang

✉ Alamat korespondensi:
Jalan Teuku Nyak Arief, Darussalam, Kopelma Darussalam, Syiah Kuala,
Kota Banda Aceh, Aceh 23111
E-mail: diniayutria1993@gmail.com

INTRODUCTION

The Indonesian art cultural wealth is various so that it needs to be maintained well its existence. One of them is Gayo tribe's culture. Gayo is a tribe that exists and grows in Aceh province.

(Hermanto, 2010) states that Nanggroe Aceh Darussalam Province consists of 10 (ten) tribes, Aceh, i.e., Gayo, Alas, Aneuk Jamee, Melayu Tamiang, Kluet, Devayan, Sigulai, Haloban and Julu. Aceh tribe spreads especially in Sabang, Banda Aceh, Aceh Besar, Pidie, Bireun, Aceh Utara, Loksumawe, Langsa, Aceh Timur, Aceh Tamiang, Aceh Jaya, Aceh Barat Nagan Rayan, Aceh Barat Daya, and Aceh Selatan.

Gayo tribe is a tribe that settles in Gayo plateau. Suku Gayo tribe lives in 3 (three) regencies, they are Central Aceh Tengah, Bener Meriah, Gayo Lues. Based on sub group, Gayo society is differentiated into 6 (six) groups, i.e., Gayo Lot settles in Central Aceh, Gayo Deret settles in Bener Meriah Regency, Gayo lues settles in Southeast Aceh, Gayo Serbejadi in Peureulak upstream, Gayo Kidul Tamiang upstream, and Gayo Linge in Ishak area, precisely in Jambo Aye upstream (Hurgronje, 2009).

According to Saleh (71 Tahun), Gayo tribe settling in plateau with Takengon as the capital city is a tribe in Aceh that has different culture from other Aceh tribes. Gayo tribe that settles in countryside is different from those living in coastal area. The difference is not only from their physical shape but also from culture, language, and history. Gayo tribe has various traditional arts, such as Munalo dance (to welcome), Saman Gayo, Kekiten (puzzle), kekeberen (spoken prose), Melengkan (customary speech), Sebuku (mourning poem), and Didong (interview, 2018).

Beside that Gayo also has a traditional song, it is Tawar Sedenge composed by a Gayo artist, AR Moese Sabdin in 1957. Tawar in Gayo language means conditioning or medicine, like drinking water from Tawar lake that is usually consumed by the society surrounding to

cure diseases. While Sedenge means the World. It means that the listeners are still always aware that they belong to young generations existing because of their ancestors. (Gustami, 2006).

According to (Sedyawati, 2006) A song is a depiction of its composer. It is not rarely that the lyrics are depiction of sadness, happiness, anxiety, and amazement. One of arts works form that become part of cultures famous among societies is local song.

Local song is a song or music that is from a certain region and turn to be popular in the public. According to its characteristic and its origin this kind of song is differentiated into 2 (two), Folk song and Classical song. Folk song is a song from a society in a certain region. Folk song is naturally spread out spokenly from generations. (Annajmi, 2014). According to (Leo Virganta Ananda & Sunarto, 2016) Folk song is classified into a real folk song, between lyrics and song, lyrics is messages that want to be delivered, while song is a differentiator between music and another vocal.

The occurrence of this song is not separated from the condition of tanah Gayo. Especially, Central Aceh Regency as the main regency for the sub regency of South East Aceh, Gayo Lues, and Bener Meriah regency that develop later. And also Lokop or Serbejadi (East Aceh) Kalul (Aceh Tamiang), and in some distribution spot of Gayo tribe (Al-Gayoni, 2008). According to Al-Gayoni (Al-Gayoni, 2008) this song, then set as an official song in Qanun (Local Regulation) number 10//28/2002. Gayo society even says that Tawar Sedenge song is a national song and a unifier among Gayo society that is now divided into 6 (six) administrative areas of government.

Tawar Sedenge is simply translated as the world healing. However, inside it contains historical, socio-cultural, philosophical, and religious values that cannot be separated from Gayo people. (Al-Gayoni, 2008). The uniqueness of Tawar Sedenge song is seen from the lyrics that tells about Gayo in a whole. This song is also awaken the spirit of gayo society to always be developed and wealthy. In other words, this song is a representation of Gayo

society. Although it has been composed many years ago, this song is always in Gayo people's mind. Like the title, "Tawar Sedenge" this song is really like a reliever for Gayo people.

This become an inspiration to search the cultural identity of Gayo. Which part of song that reflects the cultural identity of Gayo. An art work reflects an identity of a society where it exists, both the custom and the rule of life. (Bastomi, 1992). Based on the above phenomenon, this research try to discover about how lagu Tawar Sedenge song reflects the cultural identity of Gayo society, Central Aceh Regency. The purpose of this research is to analyze and understand an identity reflection in the song of Tawar Sedenge. In a simple definition, cultural identity is a detail characteristic of a culture that belongs to a group of people that we know its limitation when it is compared with the characteristic of another culture. This also means that if we want to know and to set a cultural identity, we are not simply determine its physical characteristics but also observe it through our mind setting, feeling, and attitude. (Liliweri, 2002). Identity is a special feature showing a culture that always developed through a process of socialization in education, school, family, and society as well. Because of the importance of an identity, Due to the importance of an identity, then every artistic expression must be strived to be constructed into an identity as a cultural foundation of society Syakir, et. al., (2017).

Cultural identity reflects cultural values of learning, acceptance of tradition, innate nature, language, religion, descent from a culture (Liliweri, 2004). From the above description it can be concluded that the cultural identity is a certain characteristic and its characteristic is a clue to know about the group so that will know and facilitate in communicate with a group. Those that reflect the formation of cultural identity are trust, language and behavior.

Several previous researches done by (Sulistiyowati, 2014) about the existence of Wong Solo in keeping the identity. And the other research done by (Mukarram, 2017) about

Gambus musical art in Palembang. It is one of unique musical genre with Palembang identity.

Based on the results of previous research, it can be used as a comparison of the similarities and differences, so it can put researchers in different positions. Therefore, the author is interested to observe the Gayo Society Cultural Identity Reflection in Central Aceh Regency In Tawar Sedenge Song.

METHODS

This study used a qualitative method. The research design used is a case study, which means the findings in this study apply only to the same characteristics and phenomena. The objective of this study is the Reflection on Gayo Community Culture Identity in Central Aceh Regency in Tawar Sedenge Song.

Data retrieval technique is done through observation, interview and document study. Observations were done to observe Takengon's condition and directly saw the community's activities and behavior. Interviews were conducted on Indigenous figures, artists, and the public regarding Tawar Sedenge song, then through document studies to obtain photographs, videos and documents relating to Tawar Sedenge song. Technique validity of data in this research used technique triangulation, that is doing testing process by checking data obtained through various source. This technique is done by various steps, namely: (a) Comparing the observation data with the results of interviews, (b) Comparing what the informant said to the researcher, (c) comparing what the informants said during the research and over time, (d) comparing people's perspectives and circumstances with others' responses, and (e) Comparing the results of interviews with the contents of a related document.

RESULT AND DISCUSSION

Tawar Sedenge song is a song from Gayo composed by a Gayo artist, AR Moese Sabdin in 1957. Tawar in Gayo language means tasteless/healer, and Sedenge means past

time/the world. Tawar Sedenge song has an important role for Gayo society since the lyrics of Tawar Sedenge song contains a nasionalism spirit of Gayo people in order to be developed and wealthy.

One of the definitions of the term "music" is a form of art that can bring out the feelings and souls through sounds that have elements of rhythm, melody and harmony (Mack, 2001).

According to (Triyanto, et.al., (2013) traditional arts become significant when a nation commits to have a typical identity from unique and specific aesthetic values so that it can be one of identities from that aspects that reflect acculturation from messages and values of multicultural society. Likewise in the Tawar Sedenge song, there is a unique element that can reflect an identity on the life Gayo community's life.

Cultural Identity Reflection of Gayo community in the song Tawar sedenge is reflected from the song's lyrics. According to Apriadi Sugeng et al., (2018) song lyrics is a medium to deliver messages from the composer to the public. Generally, the lyrics are made in such a way with poetic sentences. Likewise with the lyrics of the song Tawar Sedenge which has profound lyrics for the listeners. A song is a form of music. Songs can not be separated with music, song and music is a unity that when combined will create a beautiful work of art. Therefore, it can be said that the song is a rhythmic sound that is combined with certain rhythms that will bring an emotional phenomenon for the listener (Yunanda Wicaksono Refi & Utomo udi, 2017).

The Music Elements in Tawar Sedenge song

According to (Miller, 2017) in Sunarto [ed.] music is almost always composed based on one or more musical idea called theme. Theme consists of time elements, such as, tempo, meter, rhythm, melody, harmony, combined to give a character or different individuality on musical idea. Therefore, in analysing the music of Tawar Sedenge song, it involves main elements inside it, e.g., element of time, melody, and harmony.

The following is Tawar Sedenge song:

TAWAR SEDENGE

MOSES

The image shows the musical notation for the song 'Tawar Sedenge' by Moses. It consists of a single melodic line in 3/4 time with a key signature of one sharp (F#). The tempo is marked as ♩ = 72-75. The lyrics are written in Indonesian below the notes. The notation includes various musical symbols such as notes, rests, and bar lines.

Lyrics (Indonesian):

E ngon ko so ta-noh Ga yo si me gah mu re ta de - le rum ba
 Wo ma tang ku si mu mim pin e mah ko u yem ken su - lah ka ti

tang nu yem si i - jo - ku pi ba ko e pe ngen ko tuk ni ko rek
 ki ding ni mu sel - tu - i lah ni de ne Wo ki ding ka - o ken cer

so u wet mi ko rak yat Ga - yo se si len pu mu ni ba ju -
 men re ma lan en ti ber te - duh Nti me ra ka o tang du - ru

ne tah di ri mu Nti da ten bur ke li e ten mo ngot
 bon je ma de le Nti o san ku pu mun je ma pe sa

pu de de ru O ya le rah mat ni Tu hen - ken ka be wen
 ka si u ra Te nu ring ni mu yang da tu - ken ka be wen

mu u - et mi ko rak - yat Ga - yo sem ba yak ba jung ku
 mu u - et mi ko rak - yat Ga yo wo u puh ba jung ku

kin ta war roh mu yang da - tu u - et mi mas ku
 kin ta war roh mu yang da - tu u - et mi mas ku

Picture 1. The notation of Tawar Sedenge song

Tawar Sedenge Song Lyrics

Tawar Sedenge (The World Healer)

Engon Ko so Tanoh Gayo
 (Look at Gayo land)
 Si mega mu reta dele,
 (That is Famous with Its Many Treasures)
 Rum batang uyem si ijo, kupi bako e.
 (with green pine stalks, coffee, and tobacco)
 Pengen Ko tuk ni kurik so
 (Hear the crowing of chickens)
 Uwet mi ko rakyat Gayo,
 (Wake up Gayo People)
 beluh mi kao mu niri so laot ijo
 (Go and take a bath, there is a Green Sea)
 Nti daten Bur Kelieten
 (Do not leave the mountain visible)
 Mongot pudederu
 (Crying sobs)
 Oya le rahmat ni Tuhen, kin ko bewen mu
 (That's God's grace, for all of you)
 Uwet mi ko Rakyat Gayo
 (Wake up Gayo People)
 Wo upuh bajungku

(You're my shirt)
 Kin Tawar roh muyang datu, uwet mi masku
 (To heal the spirit of muyang datu, build masku (my nation))
 Ko matang kusi mu mimpim
 (You, my eyes are leading),
 Emah ko uyem kin suluh
 (bring pine as torch)
 kati kidding nti museltu, I lah ni dene
 (To keep the foot from tripping, on the way)
 Wo kiding kao kin cermin
 (You, the foot as a mirror)
 Remalan enti berteduh
 (never stop walking)
 Nti mera kao tang duru, bon jema dele
 (do not want the rear, placed the crowd)

Nti osan ku pumu jema
 (Do not give to someone else's hand)
 Pesaka si ara
 (existing heirlooms)
 Tenaring ni muyang datu, kin ko bewen mu.
 (The relics of muyang datu (ancestors), for all of you)
 Uwet mi ko rakyat Gayo
 (Build the Gayo people)
 Ko upuh bajungku,
 (You are my clothes, my attires)
 Kin tawar ruh muyang datu, uwet mi masku
 (To heal muyang datu spirit, build masku (my nation)).

Time Element

Music is an art that its time and its medium is on the real sound, it is not fixed but move in a range of time (Miller, 2017) in Sunarto [ed]. Therefore, the time element is a foundation for music. There are three factors in music elements, tempo, meter, and rhythm.

Tempo

Tempo is an Italian term that literally means time that it can be seen the speed. Music can move in a very quick movement. There are

several terms used in music, such as, Lento (slow), Moderato (medium), and Allegro (fast). The tempo of Tawar Sedenge song is Adante (medium).

TAWAR SEDENGE

MOESE



Picture 2. Tempo in Tawar Sedenge song

Meter

Meter is showed with the sukut mark that shows the number of knocks that exists in the bars. In the music of Tawar Sedenge song, meter or sukut used is $\frac{3}{4}$ started from the first bar up to the last.

Rhythm

Rhythm is a main element that forms a music composition. (Miller, 2017) in Sunarto [ed] explains that rhythm is a musical concept that is difficult to be defined and as musical time element, it produces 2 factors, accent and the length and the short of tones or duration.

Based on the rhythm concept explained above, rhythm in Tawar Sedenge song is $\frac{3}{4}$ and there is an intonation/stress in the phrase of ("E ngon ko so ta noh Ga yo) the stress in ("E, ko, noh, yo"). From those intonation, it can determine the bar.



Picture 3. The Rhythm of Tawar Sedenge

Melody

Melody is the set of related tones that usually has a variation in the height-low and length-short of tones. In Tawar Sedenge song, it is explained that the melody progression or tones in Tawar Sedenge song generally flows according to spoken words.

Harmony

Harmony is done in order to to match the rhythm and melody which includes the use of various chords along with the displacement of

the composition, thus forming a harmonious song. Based on the observation of the song Tawar Sedenge, it has the harmony of very beautiful sounds and very nice to be listened. It uses simple main chords, (chords I, IV, V, II minor).

Part 1

D...|
D...|D...|D...|D...|G...|A...|G...|G...
D...|Em...|D...|D...|D...|
D...|D...|D...|D...|D...|G...|A...|G
...|G...|D...|Em...|D...|D...|D...|

Part 2

G...|G...|A...|A...|G...|G...|A...|G
...|G...|G...|Em...|D...|D...|D...|
G...|G...|A...|A...|G...|G...|A...|G
...|G...|G...|Em...|D...|D...|D...|

Based on the lyrics and music elements, an element that is reflected cultural identity of Tawar Sedenge song is the element of belief, language, and attitude.

The Element of Belief in the Lyrics of Tawar Sedenge Song

(Liliwari, 2007) states that a belief is an effort to accept a truth about an object that has been studied in a culture. A belief is a center of human action that shows how to behave at the universe. A human's belief is a foundation to the values acceptance. A belief becomes a main factor in a cultural identity. Without any belief held, a cultural identity that exists in a culture will not be form.

In Tawar Sedenge song, the belief can be seen from its lyrics that reflects Gayo cultural identity in the third stanza, i.e., "Nti daten bur kelieten, Mongot pudederu, Oya le rahmat ni Tuhen, Kin ko bewenmu" artinya "Don't let the mountain visible, crying sobs, that is God's grace, For you and for all." It shows that people especially Gayo yonung generations not to be lazy, working hard, because Gayo land is the grace from Allah SWT that has to be maintained, developed, and preserved.

If we see Liliwari's explanation, it can be said that the lyrics of Tawar Sedenge song is a

factor of belief in a cultural identity that is trusted by Gayo people, then become a society way of life.

The belief factor is the former of Gayo cultural identity that is the establishment of a culture and religion, the closeness of the relationship between values and beliefs that the occurrence of a unity between culture and religion that exist in Gayo.

(Kumara Amitya & Susetyo Yuli Fajar, 2006) states a set of beliefs that attach importance to the origin, cause and purpose of the universe, especially when concerned about the creation of man. In order to be regarded as a form of trust to the creator with the teachings of worship and obligations related to belief. This is relevant with the statement of (Harriska, 2018) in his research. In a ceremony, Senggayung music not only as a musical accompaniment or entertainment but also as a medium that connects with Jubata (meaning God in Dayak Language). This is related to the belief that Senggayung music has a connection with spirituality as an expression of gratitude for God's grace for society, it is one of belief in cultural identity. Thus, the Gayo community's belief in the creator lies in the poem of the song.

The Language Element in the Lyrics of Tawar Sedenge Song

Language is a means of interaction among people and also a means of thinking. In this context language functions as a mechanism to communicate as well as a guidance to look at the reality. Bahasa influences the perception, transfer and form our mind. We understand spoken language just because the use of language through a means of speech that in terms of communication called oral communication. In addition, a transferring messages is done by oral/spoken then sometimes we divert the message through the writing that is called verbal communication (Liliwari, 2002).

The using of language in the lyrics of Tawar Sedenge song is very important to explain a certain group of people. Tawar Sedenge song is in Gayo language used by Gayo people in

daily communication, one of reflection of Gayo cultural identity. The using of Gayo language in the lyrics of Tawar Sedenge song that is one of cultural identity element strengthen an understanding about a cultural identity that can be seen from its language. It is supported with (Sulistiyowati, 2014) research that Surakarta or known with Solo and Yogyakarta are two scities that are central of Javanese culture and each of them has different uniqueness. its difference are in symbols both visible and invisible. One of them is language that is used to support those cultures, in this case Javanese language is a symbol that signs the differences. In the research explain that although they use the same Javanese language but what makes different is dialect, between Solo and Yogyakarta dialect. They displays their own uniqueness.

It is in line with (Verulitasari & Cahyono 2016) that the usage of Acehnese language is one factor in forming Aceh's cultural identity because language strengthen the the understanding of values contained in Rapai Geleng performance. S

The lyrics of Tawar Sedenge song aims at giving spirit to Gayo people not to give up. Not only that, every part of lyrics in Tawar Sedenge song has good meanings and language. It is realized in the way of Gayo socity to show their love to their own culture. It is proven that this video has an important existence for Gayo people. It is marked by the singing of Tawar Sedenge song in every formal events in Takengon and every national ceremony as an interval of Indonesia Raya song. So the local government makes this song as a mandatory song of Gayo area. The love of the song Tawar Sedenge is a form of Gayo society's cultural identity.

Behavioral Elements in the Lyrics of Tawar Sedenge Song

Behavior also becomes a factor the forming of cultural identity. How the pattern of our behavior in the society reflects the cultural identity that we embrace. In this case, the discrimination is usually happened to people that do not behave in accordance to the usual

culture. Human's behavior that is not learnt will form part of his/her original nature. In the other hand, the human's behavior that is learnt including habits, emotional attitudes and all form of activities are obtained through the experiences. (Mintargo, 1997).

In this part, how importance the human's attitude that is learnt like habits. For every Gayo society, studying is mandatory for their generations. This advice is stated in Tawar Sedenge song. This is a guidance for parents to educate their children to always studying. (Mintargo, 1997) states that behavior becomes a factor of cultural identity, how our behavior reflects the cultural identity that we follow.

The behavior in singing Tawar Sedenge song is also seen from the costumes. (Darmaputri, 2010) states that costumes are the concrete description of a culture, costumes are able to relate between what inside oneself and what outside the universe. Costumes are one of obvious signs from the visible performance. By the costumes people will situate themselves separated from anyone else, and identified as a certain group. in this case, costumes are very important in marking a culture.

The costumes used in singing Tawar Sedenge song is in accordance with the cultural values of Gayo society that is reflected to a Gayo customary value, imen. Ibrahmin in (Al-Gayoni, 2012) states that the value of imen (faith) on a truth from Allah and the Rasul is based on ethic, norms, and value to always be polite, right, obey the rules, and follow the faith. In wearing clothings, daily or formally, they wear Gayo traditional or Islamic clothings. It can be seen in singing Tawar Sedenge song, people wear traditional formal clothings.

The picture 4 shows a conductor is conducting Tawar Sedenge song in the Libray event in Aceh. The conductor wears a formal costume with kerawang Gayo motif as a characteristic of Gayo. Tawar,et.al., (2017) states that one of sculpture in Gayo is Gayo adalah Kerawang with various motives. Each motif has meaning, norm, and philosophy. Kerawang Gayo can be functioned as a

traditional costume and reflects a cultural identity there.



Picture 4. Conductor of Tawar Sedenge song

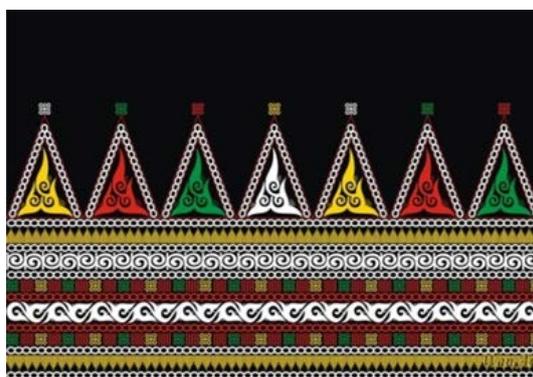
The conductor leading Tawar Sedenge sedenge wears Gayo traditional costume, Kerawang Gayo. This traditional costume is a pride of Gayo people because it is their ancestors' inheritance that must be preserved. According to Shanie, et.al., (2017) in their research states that traditional costume is an element of culture that is produced from human's thought. Its embodiment is not separated from the set of messages that will be delivered to the societies through the known symbols from generation to generation. In the social context, traditional costumes contribute the harmony in humans' body then incarnate an aesthetic form.



Picture 5. The conductor of Tawar Sedenge song

In a certain occasion, the conductor of Tawar Sedenge song wears Kerawang motif as a sign of culture in Gayo. Tawar, et.al., (2017) states that Kerawang motif reflects the society's

mind set as a cultural art inheritance that reflects in the life of cultural system of Gayo through a symbol named kerawang Gayo motif. Gayo's philosophy of life is reflected to the kerawang carvings that become customs and cultures for Gayo people.



Picture 6. Kerawang Gayo Motif

The picture above is Kerawang Gayo Motif, for the basic color, the Kerawang Gayo uses colored cloth item (Black), while for the motif use a mixture of color ilang (red), white (white), Ijo (green), and using (yellow)Tawar, et.al., (2017). The following descriptions of the colors used in Kerawang Gayo motifs:

Black: custom decision result

Red: As a bold sign (mersik) act in truth

White: as a sacred sign in the phisycal and mental action

Green: as a sign of glory and dilligence (lisik) in everyday

Yellow: as a sign of caution (unique) in the act.

Based on the color in Kerawang, its motifs have a typical design. Kerawang motif is now often used for wall hangings, table mats, clothing patterns, bags and so forth. Anyone who knows Kerawang motif will be directly mentioned Gayo tribe.

In accordance with the opinion, Kerawang Gayo has a unique and distinctive style and has an element of philosophy on every carving and motive. The Gayo highlands people usually wear the cloth on formal occasions such as weddings, circumcision, festivals and when the official government event is also often used Kerawang Gayo cloth. Kerawang Gayo is a

symbol of the grandeur of the Gayo community. Gayo Clothes for the Gayo Highlands of Aceh Province has its own pride, this cloth has a religious symbol, customs, socio-culture and the splendor of the Gayo community. Tawar, et.al., (2017).

Thus, the identity of the arts is a unique symbol system that is used as a reference value by a person, and which allows for others to sort it into a certain group, the realization of artistic identity becomes real because of its manifestation in the form of artworks. In the process of embodiment of artistic identity there is a set of attributes consisting of various signs and symbols expressed or expressed in visual form (art), movement (dance), role (drama), or words (literary arts), and also the building (architecture) (Rohidi Tjejep Rohendi, 2000).

Furthermore apart from the clothing, singing Tawar Sedenge song can be reflected through the attitude of the body, calm, solemn, earnest in singing this song, this is one of the cultural traits of the Gayo people who like the peace, full of spirit, and serious. It can be observed on the picture of the people involved in singing the Tawar Sedenge song Below.



Picture 7. The posture in singing Tawar Sedenge

After seeing the results of field data and document studies above, it can be explained through the document Gayo people in singing the song Tawar Sedenge with solemnly, and earnestly. If felt it is like drifting and carried away to the tears, moreover for Gayo people who are outside Gayo area. Besides that this song is also familiar to the listener ear and attached to the heart of the composer. (Al-

Gayoni, 2008) expresses that the Gayo people philosophy is being *cerdik*, *lisik*, *bidik* and *mersik*, a concept of self-management and change that Gayo people have, in other words, become intelligent human beings from the heart, intellectual, mental and physical.

CONCLUSION

Through the results of the discussion about the Cultural Identity Reflection Gayo Community In Central Aceh District on Tawar Sedenge. It is divided into several elements of the formation of cultural identity is reflected from the lyrics of this song. Those that reflect cultural identity are beliefs, language and behavior.

Thus Tawar Sedenge song concludes that Gayo Land is God's grace that has to be maintained, the message of this song should be the inspiration for every work, especially for the dynamic and creative generation, the generation that preserves nature, and makes the motivation for the younger generation so as not to be easy to surrender and continue to develop the welfare of the homeland by processing its abundant natural resources. Tawar Sedenge song has an important existence for Gayo people till present. This is marked by always sung Tawar Sedenge song on every formal occasions in Takengon and at every national ceremony as a distraction of Indonesia Raya song. Through the process of habituation such as singing Tawar Sedenge song is expected people can know and realize that this song is a song reflects the real cultural identity Gayo society.

REFERENCES

- Al- Gayoni, Y. U. (2008). A.R Moese Perjalanan Sang Maestro. Jakarta Selatan: : Pang Linge dan Research Center for Gayo (RCFG).
- Al-Gayoni, Y. U. (2012). Tutar Gayo (Jakarta Se). Jakarta Selatan: : Pang Linge dan Research Center for Gayo (RCFG).
- Annajmi. (2014). E-Sumutsiana Musik dan Lagu Daerah. Biltek, 3(70), 1–8.
- Apriadi,S., Utomo, U., & Wadiyo. (2018). The Musical Creativity of Senggol Tromol

- Semarang in The Context of Social Change. *Catharsis: Journal of Arts Education*, 7(5), 61–68.
- Bastomi, suwaji. (1992). Apresiasi Kesenian Tradisional. Semarang: : ikip semarang press.
- Darmaputri, G. L. (2010). Representasi Identitas Kultural Dalam Simbol-Simbol Pada Batik Tradisional Dan Kontemporer. *Commonline Departemen Komunikasi*, 4(2), 12–25.
- Gustami. (2006). potret jejak langkah seniman Gayo. (Bantul: Pusat Studi Kebijakan Daerah (PSKD), Ed.).
- Harriska, .,sumaryanto, T., & Sunarto. (2018). Senggayung Music in Gerai Village, Ketapang Regency: The Study of The Form and Cultural Identity. *Catharsis: Journal of Arts Education*, 7(1), 33–41.
- Hermanto, I. (2010). Pinta Anropologi (Pendamping dan Pengayaan Siswa Hebat. *Banguntapan Jogjakarta: : Tunas Publishing*.
- Hurgronje, S. (2009). Masyarakat dan Kebudayaannya. Jakarta: : Balai Pustaka.
- Kumara Amitya & Susetyo Yuli Fajar. (2006). Hubungan Sistem Kepercayaan Dan Strategi Menyelesaikan Masalah Pada Korban Bencana Gempa Bumi. *Psikologi*, 35(2), 116–150.
- Leo Virganta Ananda & Sunarto. (2016). Bentuk Nyanyian Rakyat Dalam Seni Sastra Senjang Di Kabupaten Musi Banyuasin. *Catharsis: Journal of Arts Education*, 5(1), 34–40.
- Liliweri, A. (2002). Makna Budaya dalam Komunikasi Antar Budaya. Yogyakarta: : PT LKIS Pelangi Aksara.
- Liliweri, A. (2004). Dasar-dasar Komunikasi Antar Budaya. Yogyakarta: : Pustaka Pelajar.
- Liliweri, A. (2007). Makna Budaya dalam Komunikasi Antar Budaya. Yogyakarta: : Lkis Yogyakarta.
- Mack, D. (2001). Pendidikan Musik antara Harapan dan Realitas. Universitas Pendidikan Indonesia.
- Miller, H. M. (2017). Apresiasi Musik (Sunarto). Yogyakarta: :Thafa Media.
- Mintargo, B. (1997). Manusia dan Nilai Budaya (Jakarta: U). Jakarta: : Universitas Trisakti.
- Mukarram, A. (2017). Identitas Budaya Musik Gambus Di Palembang. *Imaji*, 15, No.1, 9–23.
- Rohidi Tjejep Rohendi. (2000). Kesenian dalam Pendekatan kebudayaan (Bandung:). Bandung: : STISI Press.
- Sedyawati, E. (2006). Kajian arkeologi, Seni dan Sejarah. : PT raja Grafindo.
- Shanie, A., Sumaryanto, T., & Triyanto. (2017). Busana Asean Gede dan Ragam Hiasnya sebagai Ekspresi Nilai-Nilai Budaya Masyarakat Palembang. *Catharsis: Journal of Arts Education*, 6(1), 49–56.
- Sulistiyowati. (2014). Artikulasi Identitas Wong Solo DI EKS ENKLAVE Surakarta: Konstuksi Bahasa dan Pemerintahannya. *Humaniora*, 26(2), 149–163.
- Syakir, .,Soesanto Tohir., Muhajirim. (2017). Locality in constructing Cultural Identity (a Review on Semarang Batik Art). *The Journal of Educational Development*, 5(2), 198–209.
- Tawar, D. (2017). Kerawang Gayo. : Kota Tangerang, Banten.: Mahara Publishing.
- Triyanto, .,Rokhmat Nur., Mujiyono. (2013). Warak Ngendog: Simbol Akulturasi Budaya Pada Karya Seni Rupa. *Komunitas*, 5(2), 162–171.
- Verulitasari, E. & C. A. (2016). Nilai Budaya Dalam Pertunjukan Rapai Mencerminkan Identitas Budaya Aceh. *Catharsis: Journal of Arts Education*, 5(1), 41–47.
- Yunanda Wicaksono Refi & Utomo udi. (2017). Daya Tarik Lagu Bagi Anak Usia Dini: Studi Kasus Di Tk Pertiwi Singodutan, Wonogiri. *SENI MUSIK*, 6(2).